

THE AUSTRAL SCORDATURA: A CRITICAL AND THEORETICAL TRANSLATION OF
DISCURSO EN LOOR DE LA POESÍA

by

Jessica Nicole Whitaker

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Approved by:

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Germán Campos-Muñoz, Ph.D, Thesis Director



Chris Meade, Ph.D, Reader



María Patricia Ortiz, Ph.D, Reader



Kristina Groover, Ph.D, Departmental Honors Director

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Abstract

The *Discurso en loor de la Poesía*, composed by an early 17th century Peruvian anonymous writer known as “Clarinda” and published as an introduction to Diego Mexía’s translation of Ovid’s *Heroids*, is often discussed by scholars in both Spanish and English, but this poem has yet to be fully translated into English. In an 800+ line poem attributed to a female author, Clarinda provides a catalogue of poetic works, an explanation of the creation and description of poetry, and multiple references to Classical and Biblical works. By using translation studies as a theoretical framework, I propose a full critical translation of *Discurso en loor de la Poesía* as a way to explore the implications of translating this poem and the significance of the erudition deployed in this piece.

Introduction

The decision of translating the early 17th-century poem *Discurso en loor de la poesía*, by the anonymous *criolla* poet from Lima, Peru known as “Clarinda,” started with my interest in comparing various colonial female poets of the Americas who used Greek mythology to support both their act of writing poetry as well as the ideas of their poem. One of these was, for instance, the 17th century North American poet Anne Bradstreet who, in her *Prologue* of her book *The Tenth Muse, Lately Sprung up in America*, alluded to the muses. Bradstreet invokes the muses to explain that, because they were women, women should also be allowed to produce poetry. But, to keep herself safe from criticism, she follows her statement by suggesting that she may be incorrect about the logic behind allowing women to write poetry, a contradiction that may well typify the predicaments of female writing in the early colonial period. Bradstreet’s poetry led me to investigate other colonial female poets who mentioned either the muses or other Greek mythology. During this investigation, I found that other colonial female poets from the Spanish colonies, the Mexican Sor Juana Inés de la Cruz, and the anonymous Peruvians, “Clarinda,” and “Amarilis” also adopted the Classical imagery of the muses within their poetry.

While it is possible to find multiple English translations of Sor Juana Ines de la Cruz’s works, no full English versions of Clarinda and Amarilis’ works are, to my knowledge, currently available. I thus decided to undertake a translation of these works, starting with Clarinda’s poem, as an attempt to explore their contents. At first, this project started out as a personal endeavor, but as I continued in my studies of the poem, I decided that transforming my studies and my translation into a project would help English speakers to understand this text which I believe illustrates key aspects of the formation of academic communities in the New World.

Because this has been a learning experience for me, I will discuss several different topics about translation studies, the *Discurso*'s author Clarinda, and the poet Diego Mexía de Fernangil, who included the *Discurso* as an introduction to his translation of Ovid's *Heroids*. First, I discuss the linguistic and ethical implications of digital translation tools, which have been a significant part of this project, and are arguably a resource that will be utilized by translators in the future. Second, I consider the ethics questions and translation theory that I encountered during my project. Third, I provide a history of "Clarinda" and Mexía that will help readers better understand the reason this poem is significant and finally, offer a point of departure for different interpretations of the poem.

A Computer-aided Translation

Since much of my ability to complete this project involved computer-aided translation through translators, online dictionaries, and online databases, and this project is also driven by a general interest in the field of translation studies, it is worth making some observations about the ethical, technical, and conceptual implications associated with the use of these tools. For example, the use of computer-aid translators and dictionaries has had a progressively greater impact on translations. Not only should people consider if the translator is the "sole owner" of the translation, but the creators and editors of these translation machines may also have ownership of the translations they produce. Scholars have addressed these phenomena by proposing different categories of translation. This translation, for example, would be considered a computer-aided translation (CAT) because, while I utilized computer translators, I mainly relied on my own knowledge and dictionaries (Bowker 144). A CAT is difficult to claim as plagiarism, but according to most anti-plagiarism policies, the use of a computer translation beyond finding the

definition of a word is prohibited when completing any type of project intended for publication. According to some academic journals like Edorium, such practices will result in the rejection of an article, and if the article is published and then discovered to be plagiarized, the article is marked and the editorial office will contact any group the writer is associated with ("Plagiarism Policy"). The creators of anti-plagiarism policies have trouble enforcing them because proving plagiarism with a computer translator is difficult, and when checking for plagiarism, they typically use online programs. Plus, there are many places where regulations have not yet caught up to cover the many functions of both the Internet and online translators.

There are also projects classified as machine translations, which leave the majority of a translation to the computer with a human assisting through pre- and post-editing as well as machine translators that offer human assistance through the Web (Bowker 149). Plagiarism can be claimed of these types of translations, and without editing, they can be filled with multiple mistakes.

While the issue of the unreliability of online translators may be considered common knowledge and even a truism, there have been serious recent discussions on whether human translators are still needed or will soon become superfluous. These questions arise, for example, with respect to technology that not only translates but also has dictation voice-recognition technology - a feature that can provide speakers with instant translations during a conversation. Applications also exist that allow you to take a picture of a text that the application will then translate into your desired language. There is even technology being developed that will translate the movements of sign language into words. How to navigate the double bind of online translators, which on the one hand seems to provide critical tools but, on the other hand, can be used to substitute the actual learning of lexical and grammatical features of the language one is

translating, is still a heavily debated topic. The discussion about the use of word processors having a similar effect on people typing in any language is also openly debated through showing a person's understanding of a language's dynamics today versus people's understanding before such technology.

This issue does not mean that using machine translators is unethical or unnecessary, but that they offer a resource for translators and students to help them better their work if they do not rely too heavily on said mechanical translations. Lynne Bowker suggests that the use of translation technology can be very beneficial for students. By observing the products of these translation machines in comparison to what they expect the translation to be, students will learn to understand how the translation software works and notice different grammar, formatting, and syntax details that they may miss by translating without this technology (17). Michael Cronin further explains one of the most prominent limits of translation: that the differences between two languages and cultures can lead to the exploration of the unknown of a student's first language (67). Both students and translators can find difficulty when translating a text out of or into their mother-tongue, and this can lead to new found knowledge about both a new language as well as their own language.

The Limits of Translation

Translators and their readers are aware of the inevitable limits in the way one text can be conveyed into another language, but the limit of translation most prominent in my project was the cultural difference because this project has exposed me to the systematic predicament of preservation and alteration of cultural differences during any process of translation. People who utilize digital translators often struggle with this dilemma because machines cannot complete

such a task. Cronin discusses how a machine translation turns languages into an extensive culture. This means that these programs give people the ability to make every place and language they encounter the “same.” Even though these processors will not give the best translation, they will be clear enough to give all parties the general point of a conversation or sign. Translation programs give “a borderless world of instantaneous language access” (Cronin 71). Borderless access is not a term that can also be applied to translations done by human translators. These translations turn language into an intensive culture, and they are more the product of social and political interests than literary or practical. This can be seen, for example, in the way interests in translations from both European and Middle Eastern countries changed between 1990 and 2010. The percent of translations from European countries have been higher than the translations from Middle Eastern countries, but the interest in the translation of Middle Eastern texts has slowly been growing (72).

The culture of these translations puts translation into an economic position of supply and demand where the actual supply is not required to be “perfect,” meaning that they do not have to provide clear, smooth, and edited translations. Translators who translate from a Middle Eastern language into English are typically not paid or trained well because of the lack of demand for literature from Middle Eastern countries (Cronin 72). When translations are completed, they are typically done by underpaid translators who do not have the time to pay special attention to the translation they are working on, and many of these translations are considered to be more sociological than literary because they focus on translating news sources (Cronin 72).

Organizations try to fix this lack of translation from Middle Eastern and other under-represented countries by giving literary awards to different titles. One of the results of these awards is the beginning of an English translation for the work.

Yet, as Michael Cronin states, translation is like a never-ending river that pulls language and culture from place to place: “in Heraclitus’ words, no man steps in the same river twice, [and] that is because both the river and the man are themselves in endless recirculation, in an endless state of perpetual retranslation” and this constant flow highlights another limit of translation (75-76). Not only do translators live in a space where they must, in some way, convey a concept from one culture to be understood in another culture, but their ability to do this proposes a premise that the translator, in an ideal or Platonic fashion, is in some way qualified and all-knowing of both the cultures to make these choices. This is, of course, impossible to achieve because even with all of today’s technologies, which can either simplify or exacerbate these problems, there are still often debates on what one term means between two languages. For example, the phrase “cream cheese” has been argued about on the website WordReference¹. The people in the forum cannot seem to come up with a solid translation of “cream cheese” into a French translation despite the seemingly limitless data we have access to with technology. Cronin points out that, ironically, what these forum users are trying to do is find a way to say in French a US American culinary term for a product created in an attempt to copy a French food product (75). This is what is meant by claiming that translations of both people and cultures are always changing and in need of retranslation. No word or notion can ever be just one solid concept but an overarching term to refer to multiple different types of dialects and ideas.

This limit is one that greatly affected the translation of this poem because of the time gap between myself and the creator. Adding onto this difference is the cultural gap between

¹ Wordreference is an online dictionary created in 1999 by Michael Kellogg. This site has become the most-used online dictionary, and it includes a forum feature that allows user to discuss different translation issues, including their origins and accuracy.

Clarinda's "Piru"² and Perú. Thus, I am working on a translation of a translation of a translation. This is why this translation project is titled *The Austral Scordatura*. "Scordatura" is a musical technic through which the player purposely tunes the instrument differently from the normal pitch to create a certain effect. Clarinda and I have both taken part in creating a translation of something else. A translation from the early 17th century Spanish to today's understanding of the Spanish languages and then a translation from the modern Spanish language to modern English. Many of the idioms, and possibly the meaning of a line, will be lost in translation. One must also consider the cultural and intellectual translating that Clarinda undertook when including all the names and stories she recounted in her poem. Her understanding of these tales, the texts she read, and the languages she might have known all put another strain on the ability to understand and convey her poem in another language, even if the translation were "simply" a rendering from early 17th Spanish to modern day Spanish. This project, in this sense, has used the translation process as an empirical exploration of the critical impact of cultural gaps in the exchange of languages. I have certainly been able to gain a renovated sense of why there are so many theoretical debates about translation.

The Commissioner of the *Discurso*

Clarinda's poem is included in a larger volume known as "*Primera Parte del Parnaso Antartico de Obras Amatorias*" (First Part of the Antarctic Parnassus of Amatory Works). This text was written by Diego Mexía de Fernangil and includes a series of hendecasyllabic translations into Spanish of the Latin poet Ovid's collection *Heroids*. Mexía produced the

² In the *Discurso*, Clarinda refers to "Piru" which is now known as Perú. The origin of the name is debated about, but one explanation includes that the word comes from "Ophir" which changed to Phiru than Piru, and then today's Peru. (Prescott 313)

“Primera Parte del Parnaso Antartico de Obras Amatorias” after a storm that forced him on a long journey that resulted in him translating Ovid’s *Heroides*. In 1582, Diego Mexía de Fernangil set sail for Mexico, but during his journey, Mexía found his ship in the middle of a storm that lead to him landing in El Salvador (Campos-Muñoz 61-2). From there, Mexía decided to complete his journey on land, and during his journey, a copy of Ovid’s work found itself in Mexía’s possession. In his prologue, Mexía discusses his joy for the book and that he decided to translate it after rereading the *Heroides* many times. Mexía felt a connection with the author because of their similar experiences. Ovid, having been exiled by Augustus, presented a text that narrates the experience of exile. Mexía, finding himself lost on an undesired journey through unfamiliar and hostile lands, could find comfort in this narration of a fellow wanderer (Campos-Muñoz 64-5). In 1608, Mexía published his translation under the title of *“Primera Parte Del Parnaso Antartico de Obras Amatorias.”*

Following the logic for such works during his time, Mexía included an introduction to his translation that, presumably written by another author, is meant to both praise and complement the text that follows. In this case, that work is *Discurso en loor de la poesía*. This poem does not provide a name for the author, but through reading the poem, we learn that the author had a detailed knowledge of poetic works and Classical and Biblical mythology. There have been many theories about the identity of this poet, including a theory that Mexía himself wrote it, but currently, many simply refer to the poet as Clarinda.

The Anonymous Poet

Though the poem does not offer a name for the poet, readers are informed about the poet’s knowledge of the Portuguese and Tuscan languages, her residency Perú, and her status as a

“heroic lady.” The name Clarinda was given to the anonymous *criolla* poet by the 19th-century Spanish scholar Marcelino Menéndez y Pelayo, based on line 570 of the *Discurso* (Vinatea Recoba .

Pues nunca sale por la cumbre Pinda
con tanto resplandor, cuanto demuestras
cantando en alabanza de Clarinda.

Since he, with so much resplendence, rises
Over the Pindian summit as the way you
Demonstrate when you sing in praise of Clarinda. (568-570)

Even though the poet introduces herself as a woman, there are often discussions about whether Clarinda was really a woman or not. Because this introduction continuously utilizes the feminine pronoun in relation to the author of this poem, I am picking a side in this debate that is seemingly unimportant but still vital for the discussion of this poem. Multiple concepts in this poem make a claim about women that would be viewed differently if the poem had been written by a man. This is a debate that also occurs in discussions about other anonymous female poets - such as the Medieval poet Marie de France. Of course, just like Clarinda, not much is known about Marie de France, but she at least was able to, in some way, set forth her “own name.”

Sometimes the debate about an unknown author’s gender comes to the discussion about “male” and “female” writing styles. For example, William S. Woods published an article called “Femininity in the ‘Lias’ of Marie de France” where he sets forth the idea that Marie de France had to be a woman because of her close attention to details involving clothing and items in the house that, he argues, are only details a woman would notice and include in her work (1). Though, Woods and myself find our writings in two different times with two different takes on this issue: 1950 versus 2017, but I would argue that views like Wood’s still loom over the classification of women’s writing. Of course, there are often debates, and even whole theories,

about what exactly “female writing” is, but in some cases, there are trends in some female writing that include the alteration of a classic story and the reinterpretation of these stories to defend a point about women. The significance of this method for this translation appears in the different understandings produced from debates about the poem.

The *Academia Antártica*

The combination of Mexía and Clarinda’s work was part of the formation of the “Academia Antártica” (Antarctic Academy). Though the title “Academia Antártica” only appears in three different cases, two of which are in Mexía and Clarinda’s work, these three instances show the standard the Academia Antártica required of its members (Campos-Muñoz 76). Through their combined effort, Mexía and Clarinda create a chapter in this group that showcases the New World’s ability to be as great or possibly better than the “Old World” by presenting an understanding of the past but also its utilization by poets in the present.

In Clarinda’s poem, readers are given an extensive list of poets that are considered Classic in origin as well as a list of poets who reside with her in the New World. For this reason, the *Discurso* should not only be studied and preserved but also translated to make this catalog more available to the general public even though many of the poets mentioned in the *Discurso* do not find their work known today. This intertwined list of poets still presents a bold statement: our New World poets are just as great as your poets. Clarinda advances this argument by drawing a comparison between classic figures and figures in the South while also giving these classic figures a way to be present within the South as well. An example of a comparison that Clarinda provides is that of the Muses and the Nymphs of the South. Clarinda also compares some of the

poets in the South to figures like Homer and Dante, to solidify the idea that the poets with her are among the greatest of the greats.

Even though the Academia Antártica is only mentioned in three places today and the obscurity of the poets mentioned in Clarinda's poem, the creation of the *Parnaso Antártico* in relation to the Academia Antártica's aspirations makes its own statement. Not only were they interested in creating great poetic works, but they were also invested in the creation of a space within colonial literature where their intellectual activities could be acknowledged.

Rhyme & Meter

One of the most intriguing, and arguably impressive, features of this text is both Mexía and Clarinda's employment of the terza rima. The terza rima consists of three line stanzas, or tercets, that are, in this case, composed with hendecasyllables and an interlocking rhyme scheme. This choice in style also adds on to the Academia that Clarinda has helped to define because the use of the terza rima, thought to have been created by Dante, makes a reference to a poetic style typical of Italian poetry that she was clearly very familiar with. The weaving rhyme scheme (ABA BCB CDC DED) also provides an example of the writer's understanding of and ability to manipulate a language that allows the writer the ability to signal the end of the poem with a completion of the rhyme scheme: ABA BCB CDC DED EFEF.

Since this project is based on an exercise to read the original Spanish, and aspires to provide a sense of the poem's basic contents, my translation does not attempt to replicate the rhyme or meter presented in the original. The task would involve a substantial rearrangement of the translation that, instead of only deviating from the original to make the text clearer, could cause the translation to lose part of the meaning in the original. Of course, a translation that

showcases the rhyme and meter would do more justice to the literary and rhetorical dexterity of Clarinda, which is truly remarkable in its original language, but for this first translation, a more literal rendering is more practical - once again, because I chose to translate the *Discurso* to engage in a profound understanding of the text. This decision was made with the understanding that losing these poetic qualities would take away from the overall meaning and impact of the poem.

Translation Woes

Before going into detail about why this poem needs to be translated, we also need to consider the physicality of a text and the untranslatability of some words and phrases. There are some “misprints” in the original publication of the text that can both make the meaning of the text obscure or difficult to read. The most common mistake in this text tends to be omissions, but there are also additions and substitutions present. Here a few examples:

Substitution:

- Line 40 – esplendor/esplendor
- Line 116 – suelo/cielo
- Line 116 – suelo/cielo
- Line 122 – trisagros/trisagio
- Line 386 – muerse/muerte
- Line 502 – prosupuesto/presupuesto

Addition:

- Line 42 – aclamo/clamo
- Line 143 – compornía/componía

Omission:

- Line 146 – hinchieron/hinchieron
- Line 150 – missing period
- Line 336 – pusite/pusiste
- Line 798 – missing punctuation (Vinatea Recoba 162)

While some of these mistakes are relatively minor, some others can be quite defining. The “suelo” variant mentioned above, for instance, provides an interesting example.

On line 116 of *Discurso en loor de la poesía*, I, as well as the transcriber of this poem in the academic journal *Guaraguao*, am faced with a dilemma about what suelo is supposed to be.

Original Transcript:

Pues ya de la Poefia el nacimiento
i fu primer origen fue en el fuelo?
o tiene aca en la tierra el fundamento? (115-117)

Modern Transcription:

pues, ¿ya de la Poesía el nacimiento
y su primer origen fue en el (cielo/suelo/vuelo),
o tiene acá en la tierra el fundamento? (115-117)

so then, is the birth of poetry
and its first origins (in the soil/in heaven/inflight)
or does it have its foundation here on Earth? (115-117)

Because of this, one transcription suggests the use of the word “cielo” which means “sky” or “heaven” (Vinatea Recoba 162), but the same word, “cielo,” is also used in the following stanza:

pues, ¿ya de la Poesía el nacimiento
y su primer origen fue en el cielo,
o tiene acá en la tierra el fundamento?

Oh, musa mía, para mi consuelo,
dime dónde nació que estoy dudando;
¿nació entre los espíritus del cielo? (115-120)

Repeating the same word so closely to follow the rhyme style of the poem does not appear anywhere else in the work, and the redundancy does seem uncharacteristic of Calrinda’s style. Because of this, while I share the belief that this was a print error, I propose correcting the term to “vuelo” “flight” or “in flight” and in the context of the stanza, instead of “cielo.” This allows me to preserve the contrast between earth and sky, and also avoid the redundancy that “cielo”

would create. And even though asking if poetry comes from “in flight” or “on Earth” seems strange, later in the poem, readers are introduced to the idea that the angels created poetry while singing to God.

Oh, Musa mía, para mi consuelo,
dime dónde nació que estoy dudando;
¿nació entre los espíritus del cielo?

Éstos, a su criador reverenciando,
compusieron aquel Trisagros trino,
que al trino y uno siempre están cantando. (118-123)

Oh, my muse, for my comfort,
Tell me where what I am doubting was born;
was it born among the spirits of the sky?

They, revering their Creator
composed that Thrice-scared trill, that
they sing evermore to the three in one. (118-123)

Clarinda is here alluding to the angels who composed the first form of poetry. Thus, using the term “vuelo” seems to be a proper way to refer to the angels since she also calls to them as the “spirits of the sky.” My decision to suggest this mistake is, in this sense, both a cultural and textual insight, because there must be an understanding of the concept of “angels” that Clarinda is using as well as an understanding of printing process during the time of this poem’s creation.

Another limit present in this translation is the absent of equivalent terms between some Spanish words or phrases and the English language. This particular limit, for instance, led to the extension of some lines and the creation of new words. A good example is the term “terrones” on line 139, which is hard to convey in English because it can only be said in English with several words. My choice was to say “clods” even though it would not specify what type of clods.

A more pressing decision comes from Clarinda’s reference to Jael, the Old Testament character who killed Sisera in Book Four of Judges, for which she makes use of the phrase “a

Dios rogando y con el mazo dando.” The proverb is discussed on the popular website WordReference, which offers the following two phrases: “Praise the Lord and pass the ammunition” and “God helps those who help themselves.” But neither of these phrases seem to convey what Clarinda is trying to say, so a decision had to be made to either include the Spanish phrase in the translation and give a footnote or create a phrase that better conveys the meaning into English. In order to navigate this dilemma, this translation portrays the phrase as “praying to God and swinging the ‘mace’” which is fairly literal, but this translation also offers a footnote explaining the dilemma with this phrase and different ways to convey its meaning.

Another decision had to be made about the phrase “vicedios” (line 81) which basically means “vicegod,” but the meaning between the Spanish and the English rendition do not seem to convey the same meaning.

Quedó del hombre Dios enamorado,
y dióle imperio y muchas preeminencias,
por vicedios dejándole nombrado;

God thus remained enamored with man,
and gave him empire and many privileges,
leaving him appointed as his lieutenantgod. (79-81)

The prefix “vice” means “one who acts in place of another; a substitute or deputy,” and commonly this prefix is added to titles like “vice-president” or “vice-chairman” (“Vice”). Thus, using the prefix “vice” seems to imply that Adam, who is the “him” in this stanza, can take the position of or become God if anything were to happen to him. Because of the context of the poem and the place in which this is discussed, the pre-fall time, this idea will not work. The term “lieutenant” gives an idea of ranks in the military. The lieutenant is the one who is second in command after the Captain. The place of a lieutenant better describes Adam because God gives

him “empire and many privileges,” but Adam still follows and is led by God without the implication that he can overcome or replace God.

To translate one of Clarinda’s neologism, the word “aphoebused” was created to represent the word “febada” which changes the word “Febo” or “Phoebus” into a past tense participle. This creation was made because Clarinda constructed this word, so in this translation, an English version also had to be created. “Feb” became “Phoebus” and the imperfect ending -ada became -ed. The decision to add the prefix a- comes from one of its English uses: “Forming verbs and adjectives (and their derivatives), expressing addition or increase, or bringing into a state” (“A-”).

The Genesis of Female Poetry

In *Discurso en loor de la poesía*, Clarinda offers a list of different women in relation to poetry, and this is one of the ways she presents one of her ideas through “translating” other texts. One example includes her discussion of Adam and Eve. Clarinda presents readers with the following two stanzas:

¿Quién duda que advirtiéndolo allá en la mente
las Mercedes que Dios hecho le había,
porque le fuese grato y obediente,

No entonase la voz con melodía
y cantase a su Dios muchas canciones,
y que Eva alguna vez le ayudaría? (133-138)

Who doubts that realizing there in his mind
the blessings that God had bestowed upon him
so he would be grateful and obedient,

he did intone his voice with melody
and sing many songs to his God
and that Eve would sometimes help him? (133-138)

With these lines, Clarinda implies that Adam was the very first human poet, but while doing this, Clarinda also implies that Eve helped Adam compose his poetry. This seemingly innocent and short implication allows Clarinda to introduce the idea that women have a spot in the writing of poetry. Not only do they have a spot, but this implies that Eve was actually the second poet to live.

Through her poem, Clarinda seems to be arguing that those in the South can compose works as great as those in Spain, but she is also making a claim about women's ability to write poetry. There are multiple women that she mentions in her list that are just strong figures inside their own stories, but Clarinda places herself in her poem, and other known female poets, along with Eve to explain why women also have poetic abilities. With this distinction, Clarinda gives herself two reasons why she could write this poem: she, herself, is a heroic lady, and she, like Eve, can write poetry.

Discurso en loor de la poesía

Discurso

En loor de la Poesía dirigido al Autor y compuesto por una senora principal deste Reino, muy versada en la lengua Toscana y Portuguesa, por cuyo mandamiento y por justos respetos no se escribe su nombre; con el qual discurso (por ser una heroica dama) fue justo dar principio a nuestras heroicas epistolas

Discourse

In praise of Poetry, addressed to the Author and composed
by a gentlewoman of this Kingdom, well-versed
in the Tuscan and Portuguese languages,
by whose command and out of due respect I do not write
her name; with this discourse (for she
is a Heroic Lady) it was conscientious
to give beginning to our Heroic Epistles.

La mano y el favor de la Cirene
a quien Apolo amó con amor tierno,
y el agua consagrada de Hipocrene,

The hand and favor of Cyrene³
whom Apollo⁴ loved tenderly,
and Hippocrene's consecrated water⁵,

Y aquella lira con que del Averno
Orfeo libértó su dulce esposa,
suspendiendo las furias del infierno,

5

And Avernus' lyre with which
Orpheus freed his sweet wife,
suspending the furies of hell⁶,

La celebre armonía milagrosa
de aquel cuyo testudo pudo tanto
que dio muralla a Tebas la famosa,

The famous miraculous harmony
of the testudo that achieved so much
and gave walls to famous Thebes⁷,

El platica suave, vuelto en llanto 10
y en sola voz, que a Júpiter guardaba
y a Juno entretenía y daba espanto,

The gentle talk, turned to crying
in one voice, that assured Jupiter
and entertained Juno and moved to fear⁸,

El verso con que Homero eternizaba
lo que del fuerte Aquiles escribía,
y aquella vena con que lo dictaba, 15

The verse with which Homer made eternal
the deeds he wrote about the strong Achilles,
and that catalyst with which he delivered it⁹,

³ Cyrene was a water nymph and love interest of Apollo.

⁴ Apollo is the Greek God of many concepts including: art, oracles, the sun, and poetry.

⁵ Hippocrene was a spring that ran through Mt. Helicon which was sacred to the muses and formed by the hoof print of a pegasus.

⁶ This stanza refers to the story of Orpheus' journey to Hades to free his wife. As the son of Apollo, he was a brilliant lyre player. With his skills, he tried to retrieve his wife, but Orpheus was told that he had to lead his wife out of the Underworld without looking back, which he failed to do.

⁷ These lines refer to one of the myths about the creation of Thebes involving Amphion and his lyre. Clarinda is comparing Amphion's lyre to a testudo - a protective wall formed by soldiers who group together while holding their shields above them in an overlapping pattern which allows them to approach a wall where enemies can attack from above. In this way, she compares the relation between a testudo and a wall to the relation between the lyre and a wall where in this case, the wall is meant as the creation of a city.

⁸ Possible reference to a conversation between the gods Jupiter and Juno.

⁹ Reference to the epic Greek poem the *Iliad* which tells the story of Achilles nine years into the Trojan war.

Quisiera que alcanzaras musa mía,
para que en grave y sublimado verso
cantaras en loor de la Poesía,

I desire all this that you achieved, my muse,
so that in serious and sublimed verse
you may sing in praise of Poetry,

Que ya que el vulgo rústico perverso,
procura aniquilarla, tú hicieras 20
su nombre eterno en todo el universo.

For while the vulgar depraved country
seeks to annihilate it, you will make
its name eternal in all the universe.

Aquí, ninfas del Sur, venid ligeras,
pues que soy la primera que os imploro,
dadme vuestro socorro las primeras;

Here, nymphs of the South¹⁰, come swiftly;
because I am the first that calls you,
be the first to give me your help;

Y vosotras, Pimpleides, cuyo coro 25
habita en Helicón, dad largo el paso
y abrid en mi favor vuestro tesoro;

And you, Pimpleides¹¹, whose chorus
dwells in Helicon¹², give me access
and open, in my favor, your treasure;

Del agua Medusea dadme un vaso,
y pues toca a vosotras venid presto,
olvidando a Libetro y a Parnaso. 30

Of Medusa's water, give me a cup¹³,
and since it belongs to you, come swiftly,
and forget Libetro and Parnassus¹⁴.

Y tú divino Apolo, cuyo gesto
alumbra al Orbe, ven en un momento,
y pon en mí de tu saber el resto;

And you, divine Apollo, whose gesture
gives light to the Orb¹⁵, come in a moment,
and put in me the rest of your knowledge;

Inflama el verso mío con tu aliento
y en la agua de tu trípode lo infunde, 35
pues fuiste d'el principio y fundamento.

Inflame this verse of mine with your breath
and infuse it in the water of your tripod,
for you were its principal¹⁶ and foundation.

¿Mas en qué mar mi débil voz se hunde?
¿A quién invoco? ¿Qué deidades llamo?
¿Qué vanidad, qué niebla me confunde?

But, in what sea does my weak voice sink?
Whom do I invoke? What deity do I call?
What pride, what fog confuses me?

Si, oh gran Mexía, en tu esplendor me inflamo, 40
si tú eres mi Parnaso, tú mi Apolo,
¿para qué a Apolo y al Parnaso aclamo?

If, oh great Mexía, in your brilliance I am enflamed,
if you are my Parnassus, you are my Apollo,
why do I praise Apollo and Parnassus?

¹⁰ The South is used to refer to the New World.

¹¹ Pimpleides is another name for the Muses.

¹² A mountain where Apollo and the Muses reside.

¹³ This is a reference to the water one can drink to access the muses.

¹⁴ Libetro and Parnassus are two mountains that are related to the muses.

¹⁵ The term orb refers to the World, but because of Clarinda's specification about the difference between "Earth" and "Heaven," I decided to keep the term "orb" that she uses.

¹⁶ Principal in the sense of being the very first or the beginning.

Tú en el Pirú, tú en el Austrino Polo eres el Delio, el Sol, el Febo santo; se pues mi Febo, Sol y Delio solo.	45	You in Peru, you in the Southern Pole You are the Delius ¹⁷ , the Sun, and the holy Phoebus; be then my only Phoebus, Sun, and Delius.
Tus huellas sigo; al cielo me levanto; con tus alas defendiendo a la Poesía; Febada tuya soy; oye mi canto.		Your footsteps I follow; to heaven I rise; with your wings I defend Poetry; Aphoebused, ¹⁸ I am yours; hear my song.
Tú me diste preceptos; tú la guía me serás; tú que honor eres de España, y la gloria del renombre de Mexía.	50	You gave me the precepts; you will be my guide; you who are the honor of Spain, and the glory of the renowned Mexía stock.
Bien sé que en intentar esta hazaña pongo un monte mayor que Etna el nombrado, en hombros de mujer que son de araña.		I know well that in attempting this feat I place a mountain larger than the famous Etna ¹⁹ , on woman's shoulders, which are like spiders'.
Mas el grave dolor que me ha causado ver a Heliconia en tan humilde suerte, me obliga a que me muestre tu soldado,	55	But the serious pain that has caused me to see Heliconia on such humble luck, forces me to step in as one of your soldiers,
Que en guerra que amenaza afrenta, o muerte, será mi triunfo tanto más glorioso cuanto la vencedora es menos fuerte.	60	Since in war that threatens with insult and death, my victory will be the more glorious the less strong the victor is.
Después que Dios con brazo poderoso dispuso el Caos y confusión primera, formando aqueste mapa milagroso;		After God ordered the primal chaos and confusion with powerful arms, creating this miraculous map;
Después que en la celeste vidriera fijó los Signos, y los movimientos del Sol compuso en su admirable Esfera;	65	After he fixed in the heavenly blue sky the Zodiac, and composed the movements of the sun in its admirable Sphere;
Después que concordó los elementos y cuanto en ellos hay, dando precepto al mar que no rompiese sus asientos;		After he reconciled the elements and all they possess, commanding the sea to not stray from its own domains;

¹⁷ Delius is one of Apollo's nicknames.

¹⁸ Aphoebused - the verb form of Phoebus. See page 19 for details.

¹⁹ Etna is another mountain which is located in modern day Italy.

Recopilar queriendo en un sujeto lo que criado había, al hombre hizo a su similitud, que es bien perfeto.	70	Wishing to compile in one subject what he created, he made man in his image, which is perfect.
De frágil tierra y barro quebradizo fue hecha aquesta imagen milagroas, que tanto al autor suyo satisfizo;	75	This miraculous image was made of fragile earth and brittle clay, which so satisfied its author;
Y en ella, con su mano poderosa, epilogó de todo lo criado la suma y lo mejor de cada cosa.		And in it, with his powerful hand, he epilogued ²⁰ everything he created: the sum and the best of everything.
Quedó del hombre Dios enamorado, y dióle imperio y muchas preeminencias, por vicedios dejándole nombrado;	80	God thus remained enamored with man, and gave him domain and many privileges, leaving him appointed as his lieutenant ²¹ .
Dotóle de virtudes y excelencias, adornólo con artes liberals y dióle infusas por su amor las ciencias;		He endowed him with virtues and excellencies, adorned him with liberal arts and infused him his love for the sciences;
Y todos estos dones naturales los encerró en un don tan eminente que habita allá en los coros celestiales.	85	And of all these natural gifts he locked them in a gift so illustrious that lives there in the celestial choirs.
Quiso que aqueste don fuese una Fuente de todas cuantas artes alcanzase, y más que todas ellas excelente;	90	He wanted this gift to be a Foundation of all the arts he could achieve, and more excellent than all of them;
De tal suerte que en él se epilogase la humana ciencia, y ordenó que el dallo a solo el mismo Dios se reservase;		In that fashion he epilogued all human science, and ordered that giving the gift be reserved for God alone.
Que lo demás pudiese él enseñallo a sus hijos; mas que este don precioso, solo el que se lo dio pueda otorgallo.	95	That the rest he could teach to his children; but that this precious gift only He who gave it first could grant it.
¿Qué don es éste? ¿Quién el mar grandioso que por objeto a toda ciencia encierra sino el metrificar dulce y sabroso?		What gift is this? Who can enclose the grand sea, which comprehends the substance of all science, if not the sweet and delicious rhyming?

²⁰ Epilogued is a neologism meant to convey the fact that God made the human as an epilogue of all his creations.

²¹ See page 18

El don de la Poesía abraza y cierra, por privilegio dado de la altura, las ciencias y artes que hay acá en la tierra;	100	The gift of Poetry embraces and encloses, by the most heavenly privilege, the sciences and arts that exist here on the Earth;
Ésta las comprende en su clausura; las perfecciona, ilustra y enriquece con su melosa y grave compostura;	105	This poetry includes them in its circumference; perfects, illustrates and enriches them with its sweet and serious composure;
Y aquel que en todas ciencias no florece, y en todas artes no es ejercitado, el nombre de Poeta no merece;		And who soever does not flourish in all sciences, and is not practiced in all arts, does not deserve the name Poet;
Y por no poder ser que esté cifrado todo el saber en uno sumamente, no puede haber Poeta consumado;	110	And since it is not possible to encrypt all the knowledge in a single person, there is no such thing as a perfect Poet;
Pero serálo aquel más excelente, que tuviere más alto entendimiento y fuere en más estudios eminente;		But who soever happens to have a higher understanding and is more eminent in studies will be the greatest;
Pues, ¿ya de la Poesía el nacimiento y su primer origen fue en el vuelo, o tiene acá en la tierra el fundamento?	115	So then, is the birth of poetry and its first origin in flight ²² or does it have its foundation here on Earth?
Oh, Musa mía, para mi consuelo, dime dónde nació que estoy dudando; ¿nació entre los espíritus del cielo?	120	Oh, my Muse, for my comfort, tell me where what I am doubting was born; was it born among the spirits of the sky ²³ ?
Éstos, a su criador reverenciando, compusieron aquel Trisagros trino, que al trino y uno siempre están cantando.		They, revering their Creator, composed that Thrice-sacred trill, that they sing evermore to the three in one ²⁴ .
Y, como la Poesía al hombre vino de espíritus angélicos perfectos, que por conceptos hablan de contino,	125	And, since Poetry came to mankind from perfect angelic spirits, who speak eternally through concept,

²² This is the translation chosen with the idea that there is a misprint in the original text. See page 16

²³ These "spirits of the sky" are angels.

²⁴ I.e., The Holy Trinity

Los espirituales, los discretos
sabrán más de Poesía, y será ella
mejor mientras tuviere más conceptos.

Spiritual discrete people will know
more of Poetry, and will be better as
she will have more diverse knowledge.

De esta region empírea, santa y bella 130
se derivó en Adán primeramente,
como la lumbre Delfica en la estrella.

From this empyrean, holy and beautiful
region first rendered in Adam
like the Delphic fire in the star.

¿Quién duda que advirtiéndolo allá en la mente
las mercedes que Dios hecho le había,
porque le fuese grato y obediente, 135

Who doubts that realizing there in his mind
the blessings that God had bestowed upon him,
so he would be grateful and obedient,

No entonase la voz con melodía,
y cantase a su Dios muchas canciones,
y que Eva alguna vez le ayudaría?

He did intone his voice with melody
and sing many songs to his God,
and that Eve would sometimes help him?

Y viéndose después entre terrones,
comiendo con sudor por el pecado 140
y sujeto a la muerte y sus pasiones,

And when they later find themselves among the clods,
eating by their sweat because of sin
and subject to death and their passions,

Estando con la reja y el arado,
¡qué Elegías compañía de tristeza,
por verse de la gloria desterrado!

Being with the plow and turning the earth,
what Elegies would he compose
when seeing himself banished from glory!

Entró luego en el mundo la rudeza; 145
con la culpa hinchieron las maldades
al hombre de ignorancia y de bruteza;

Then roughness entered the world;
with guilt; evil filled man with
ignorance and brutality;

Dividiéronse en dos parcialidades
las gentes: siguió a Dios la más pequeña,
y la mayor a sus iniquidades. 150

Communities divided themselves into two factions:
the smaller faction followed God and
the larger faction followed their own iniquities.

La que siguió de Dios el bando y seña
toda ciencia heredó, porque la ciencia
fundada en Dios, al mismo Dios enseña;

The one that followed God's decree and signal
inherited all of science, because science
was founded in God and shows God himself,

Tuvo también, y en suma reverencia,
al don de la Poesía, conociendo 155
su grande dignidad y su excelencia;

The devout also had, and held in high
reverence the gift of Poetry, knowing
its great dignity and excellence;

Y así el dichoso pueblo, en recibiendo de Dios algunos bienes y favores, le daba gracias, cantos componiendo.		And so the happy people graced, receiving from God certain goods and favors gave thanks to him by composing songs.
Moisés queriendo dar sumos loores y la gente Hebrea a Dios eterno, por ser de los Egipcios vencedores,	160	Moses and the Hebrew people wanting to give high praise to the eternal God for having defeated the Egyptians ²⁵ ,
El cántico hicieron dulce y tierno que el Éxodo celebra, relatando cómo el rey faraón bajó al infierno.	165	Composed the sweet and loving canticle ²⁶ that Exodus celebrates, telling how the Pharaoh king descended into hell.
Pues ya cuando Jael privó del mando y de la vida a Sísara, animoso, a Dios rogando y con el mazo dando,		So when Jael ²⁷ deprived Sisera of both the command and life, courageously, praying to God and swinging the mace, ²⁸
¡Qué poema tan grave y sonoro Barac el fuerte y Débora cantaron Por ver su pueblo libre y victorioso!	170	What solemn and resounding poem that Barak the strong and Deborah sang to see their people free and victorious ²⁹ !
La muerte de Golías celebraron las matronas con versos de alegrías, cuando a Saúl con ellos indignaron;		The old women celebrated the death of Goliath with happy verses, when they indignated Saul with them ³⁰ ;
El Rey David sus salmos componía y en ellos del gran Dios profetizaba, de tanta majestad es la Poesía;	175	King David composed his Psalms and in them he prophesied the great God for Poetry has this much majesty;
Él mismo los hacía y los cantaba y más que con retóricos extremos, a componer a todos incitaba:	180	He, himself, made and sang them and with more than rhetorical lamentations, he encouraged them all to compose:
Nuevo cantar a nuestro Dios cantemos, decía, y con templados instrumentos su nombre bendigamos y alabemos;		Let us sing a new song to our God, he said, and with tempered instruments let us bless and praise your name;

²⁵ Story from Exodus 15 that tells about Moses freeing the Hebrew people from the Egyptians on God's orders.

²⁶ A song, poem, or hymn (typically from the Bible) that is used to praise deity.

²⁷ Story from Judges 4 that tells how Jael killed Sisera to free the Hebrew people

²⁸ See page 17

²⁹ Barak and Deborah are oetic figures from Judges.

³⁰ Reference to the story from Samuel 1, 17, where David defeats the giant Goliath.

Cantadle con dulcísimos acentos, sus maravillas publicando al mundo, y en él depositad los pensamientos.	185	Sing for him with the sweetest accents, make his marvels public for the world and in him place your thoughts.
También Judith, después que al tremebundo Holofernes cortó la vil garganta y morador lo hizo del profundo,		Also Judith, after she cut that horrendous vile throat of Holofernes and made him an inhabitant of the deeps ³¹ ,
Al cielo empíreo aquella voz levanta, y dando a Dios loor por la victoria, heroicos y sagrados versos canta;	190	To the heavenly paradise she raises her voice, and giving God praise for the victory, she sang heroic and sacred verses;
Y aquellos que gozaron de la gloria en Babilonia estando en medio el fuego, menospreciando vida transitoria,	195	Those in Babylon who enjoyed the glory being in the middle of the fire, despising this temporal life ³² ,
Las voces entonaron con sosiego, y con metros al Dios de las alturas hicieron fiesta, regocijo y juego;		Intoned their voices with calm, and with meter to the God of the Heavens they celebrated, rejoiced, and played;
Job sus calamidades y amarguras escribió en verso heroico y elegante, que a veces un dolor brota dulzuras.	200	Job wrote in heroic and elegant verse, about his calamities and bitterness, for sometimes pain sprouts sweetness.
A Jeremías dejó, aunque más cante sus Trenos numerosos, que ha llegado al Nuevo Testamento mi discante.		Of Jeremiah I say nothing, even though he sung numerous Trills, because my cantical has reached to the New Testament.
¿La madre del Señor de lo criado no compuso aquel canto que enternece al corazón más duro y obstinado?	205	Didn't the mother of the Lord of creation, compose that song which moves even the hardest and obstinate heart?
A su Señor mi ánima engrandece, y el espíritu mío de alegría se regocija en Dios y le obedece.	210	To her Lord, my soul exalts, and my joyful spirit delights in God and obeys him.
Oh, dulce Virgen, ínclita María, no es pequeño argumento y gloria poca esto para estimar a la Poesía,		Oh, sweet Virgin, illustrious Mary, this is no small argument and little glory to value divine Poetry,

³¹ Another story that shows the salvation of the Hebrews this time by Judith killing Holofernes.

³² Reference to Daniel 3, 1-30 which tells the story of Shadrach, Meshach, and Abednego.

Que basta haber andado en vuestra boca para darle valor, y a todo cuanto con su pincel dibuja, ilustra y toca.	215	Given that it is enough to have trodden in your mouth to give it value, and everything that it draws with its brush, illustrates and touches.
Y ¿qué diré del soberano canto, de aquel a quien dudando allá en el templo, quitó la habla el Parainfo santo?		And, what will I say about the sovereign song, of that one who, doubting there in the temple, was deprived of his voice from the Holy Auditorium ³³ ?
A ti también, oh Simeón, contemplo que abrazando a Jesús con brazos píos, de justo y de Poeta fuiste ejemplo.	220	And also you, oh Simeon, I contemplate, embracing Jesus with devout arms, a fair example of a just man and Poet.
El hosanna cantaron los Judíos a aquel a cuyos miembros con la lanza después dejaron de calor vacíos.	225	The hosanna ³⁴ that the Jews sang for that one whose limbs they later drained of life with a spear ³⁵ .
Mas ¿para qué mi Musa se abalanza queriendo comprobar cuánto a Dios cuadre que en metro se le dé siempre alabanza?		Yet, for what does my Muse rush forward wanting to verify how much God agrees that he has to receive everlasting praise in meter?
Pues vemos que la Iglesia, nuestra madre, con salmos, himnos, versos y canciones, pide mercedes al eterno padre;	230	Since we see that the Church, our mother, with Psalms, hymns, poems and songs, asks mercy for the eternal father;
De aquí los sapientísimos varones hicieron versos Griegos y Latinos de Cristo, de sus obras y sermons.		For this, the wisest men composed Greek and Latin poems of Christ, of his works and sermons.
Mas ¿cómo una mujer los peregrinos metros del gran Paulino y del Hispano Juvenco alabará siendo divinos?	235	Yet, how will a woman praise the strange meters of the great Paulino ³⁶ and of the Hispanic Juvenco ³⁷ since they are divine?
De los modernos callo a Mantuano, a Fiera, a Sannazaro, y dejo a Vida		Of the moderns, I keep silent about Mantuano ³⁸ , Fiera ³⁹ , Sannazaro ⁴⁰ , and leave aside Vida ⁴¹

³³ Luke 1:20;67-79. This is the story of Zechariah, who lost his voice and then gained it back to prophesize the coming of Christ.

³⁴ Matthew 21:6-10. A Hebrew expression that means "save, we pray."

³⁵ Reference to Jesus's crucifixion

³⁶ San Paulino de Nola (354-431) was a Roman poet and writer.

³⁷ Juvenco wrote the *Historia evangélica* which is considered one of the first Christian epic poems.

³⁸ Battista Mantovano (1447-1516) wrote Latin poems in the form of Virgil as well as an epic poem.

³⁹ Giovanni Battista Piera (1450-1540) was a poet and doctor of Mantua.

⁴⁰ Jacopo Sannazaro (1458-1539) was an Italian poet from Naples.

⁴¹ Marco Girolamo Vida (c. 1490-1566) was an Italian poet, most known for writing the *Christiad*.

y al honor de Sevilla, Arias Montano.	240	and the honor of Seville, Arias Montano ⁴² .
De la parcialidad que desasida quedó de Dios, negando su obediencia, es bien tratar pues ella nos convida;		It is well to speak, as Poetry invites us to, of the faction, that remained detached from God, denying his obedience to him,
Ésta, pues, se apartó de la presencia de Dios, y así quedó necia, ignorante, bárbara, ciega, ruda y sin prudencia;	245	This faction, indeed parted from the presence of God, and thus remained foolish, ignorant, barbaric, blind, rude and without prudence;
Seguía su soberbia el arrogante, amaba la crueldad el sanguinoso, y el avariento al oro rutilante;		The arrogant one was following his pride, the bloody one was loving his cruelty, and the miser, his shining gold;
Era Dios la lujuria del vicioso, adoraba el ladrón en la rapiña, y al honor daba incienso el ambicioso;	250	The lust of the vicious was God, the thief was rejoicing in the pillage, the ambitious gave incense to pride;
No había otra Deidad ni ley divina sino era el propio gusto y apetito, por carecer de ciencias y doctrina.	255	There was no deity or divine law other than personal taste and appetite, given the absence of sciences and doctrine.
Mas el eterno Dios incircunscrito, por las causas que al hombre son secretas, fue reparando abuso tan maldito;		But God, eternal and unlimited, for reasons secret to man, began to repair such evil abuse;
Dio al mundo, indigno de esto, los Poetas, a los cuales filósofos llamaron, sus vidas estimando por perfectas.	260	He gave the unworthy world the Poets, who were then called philosophers, as their lives were thought to be complete.
Estos fueron aquellos que enseñaron las cosas celestiales, y la alteza de Dios por las criaturas rastrearon;		They were the ones that taught the celestial matters, and they traced God through his creations;
Estos mostraron de naturaleza los secretos, juntaron a las gentes en pueblos y fundaron la nobleza;	265	They showed the secretes of nature, they joined the peoples into villages and founded nobility;

⁴² Benito Arias Montano (1527-1598) was the editor of the *Polyglot Bible*.

Las virtudes morales excelentes pusieron en precepto, y el lenguaje limaron con sus metros eminentes;	270	They put in legislation the excellent moral virtues, and the language they polished with illustrious meters;
La brutal vida, aquel vivir salvaje domesticaron, siendo el fundamento de pulicía en el contrato y traje.		They domesticated brutal life of those which lived wild, setting the foundation of polity, both in exchange and clothing.
De esto tuvo principio y argumento decir que Orfeo con su voz mudaba los árboles y peñas de su asiento,	275	This is the beginning and plot of the story of Orpheus, ⁴³ who, with his voice, moved trees and stones from where they stood,
Mostrando, que los versos que cantaba, fuerza tenían de mover los pechos más fieros que las fieras que amansaba.		Showing that those verses he sang had the force to move the fiercest hearts of the wild animals that he tamed.
Conoció el mundo en breve los provechos de este arte celestial de la Poesía, viendo los vicios con su luz deshechos;	280	The world soon knew the benefits of this heavenly art of Poetry, seeing the vices, with its light, undone;
Creció su honor y la virtud crecía en ellos, y así el nombre de Poeta casi con el de Jove competía,	285	Its honor grew and virtue grew in them, and thus the name of Poet almost competed with that of Jove ⁴⁴ ,
Porque este ilustre nombre se interpreta hacedor, por hacer con artificio nuestra imperfeta vida más perfeta,		Because this illustrious name is interpreted as maker, for making, our imperfect life more perfect through craft,
Y, así, el que fuere dado a todo vicio Poeta no será, pues su instituto es deleitar y doctrinar su oficio;	290	And, thus, the one who will give into vice will not be a Poet, because his appointment is to incorporate both something delightful and instructive in his office ⁴⁵ ;
¿Qué puede doctrinar un disoluto? ¿Qué pueden deleitar torpes razones, pues solo está el deleite do está el fruto?		What can a dissolute person teach? What type of delight can clumsy reason bring, since delight dwells only in the fruit?

⁴³ See note 6 on page 20

⁴⁴ Jove is the Roman equivalent of Zeus.

⁴⁵ This remark alludes to lines 333 and 334 of Horace's *Ars Poetica*: "Poets wish to benefit or to please, or to speak / What is both enjoyable and helpful to living."

Tratemos, Musa, de las opiniones que del Poema Angélico tuvieron las Griegas y Romúlidas ⁴⁶ naciones,	295	Muse, let's discuss the opinions that the Greek and Roman nations had about angelic Poetry,
Las cuales, como sabias, entendieron ser arte de los cielos descendida, y así a su Apolo Dios lo atribuyeron.	300	Nations which, being wise, understood it was an art descended from the skies, and so, they attributed it to the god Apollo.
Fue en aquel siglo en gran honor tenida y como don divino venerada, y de muy poca gente merecida;		Poetry was, in that time, held in grand honor and worshiped as a divine gift, deserved by only a few people;
Fue en montes consagrados colocada, en Helicón, en Pimpla y en Parnaso, donde a las Musas dieron la morada;	305	They consecrated mountains to hold it, in Helicón, in Pimpla and in Parnaso, where they gave the muses residence.
Fingieron que si al hombre con su vaso no infundían el metro, era imposible en la Poesía dar un solo paso,		They claimed that if they did not fill the man's cup and give him meters, it was impossible to make a single step toward Poetry.
Porque aunque sea verdad que no es factible alcanzarse por arte lo que es vena, la vena sin el arte es irrisible.	310	Because, though it is true that it is not feasible to achieve inspiration through art, inspiration without art is laughable.
Oíd a Cicerón como resuena con elocuente trompa, en alabanza de la gran dignidad de la Camena.	315	Listen to Cicero ⁴⁷ - how it resounds with eloquent horn, in praise of the high rank of Camena ⁴⁸ .
El buen Poeta, dice Tulio, alcanza espíritu divino, y lo que asombra es darle con los Dioses semejanza;		A good Poet, says Tulio ⁴⁹ , reaches divine spirit, and what amazes him is to imbue it with the likeness of Gods;
Dice que el nombre de Poeta es sombra y tipo de Deidad santa y secreta, y que Ennio a los Poetas santos nombra;	320	He says that the name of the Poet is a shade and type of holy and secret Deity, and that Ennio ⁵⁰ names the Poets saints;

⁴⁶ Romúlidas is another name for Rome written as a reference Romulus.

⁴⁷ Cicero wrote *Pro Archia Poeta* as a defense of Aulus Licinius Archias who was accused of not being a Roman citizen.

⁴⁸ Poetry from the Camenas

⁴⁹ Marco Tulio Cicerón (c. 106-43) was a Roman politician, writer, and philosopher.

⁵⁰ Quintus Ennio (c. 239-169) was a writer during the Roman Republic and is most know for writing *Annales*.

Aristóteles diga qué es Poeta, Plinio, Estrabón: y díganoslo Roma, pues da al Poeta nombre de Profeta;		Let Aristotle say what a Poet is, Pliny ⁵¹ , Strabo ⁵² ; and let Rome say it, since it gives the Poet the name of prophet;
Corona de laurel como al que doma bárbaras gentes, Roma concedía a los que en verso honraban su Idioma;	325	The laurel wreath, which tames barbaric people, Rome granted to those that honored her language in verse;
Dábala al vencedor, porque vencía, y dábala al Poeta artificioso porque a vencer, cantando persuadía.	330	Gave it to the victor, because he was victorious, and also gave it to the artful Poet who, by singing, persuaded to achieve victory.
Oh tiempo, veces mil y mil dichoso, digo, dichoso en esto, pues que fuiste en el arte de Apolo tan famoso,		Oh time, happy thousand and thousand, I say, fortunate in this, since you were in the art of the famous Apollo,
Cuán bien sus excelencias conociste, con cuánto acatamiento la estimaste, en qué punto y quilates la pusiste;	335	How well you knew their excellences, how precisely you esteemed it, what noble point and carat you put it down to;
A los doctos Poetas sublimaste, y a los que fueron más inferiores, en el olvido eterno sepultaste;		You exalted the learned Poets, while those that were inferior, you buried in the eternal oblivion;
De monarcas, de Reyes, de señores sujetaste los cetros y coronas al arte, la mayor de las mayores.	340	You afixed the scepters and crowns of monarchs, kings, and lords to this art, the greatest of the greats.
Y siendo aquesto así, ¿por qué abandonas ahora a la que entonces diste el lauro y levantaste allá sobre las Zonas?	345	Since this is the case, why do you now abandon Her whom you gave the laurel wreath then, and raised there about the Zones ⁵³ ?
Del Nilo al Betis, del Polaco al Mauro, hiciste le pagasen el tributo, y la encumbraste sobre Ariete y Tauro.		From the Nile ⁵⁴ to the Betis ⁵⁵ , from the Polish to the Mauro, you made them pay tribute to her, and you raised her above Aries and Tauro ⁵⁶ .

⁵¹ This is a possible reference to Pliny the Second or Plinio Cecilio the Second.

⁵² The philosopher, geographist, and historian who is famous for writing *Geographica*.

⁵³ This is a reference to the five zones that were said to make up the world.

⁵⁴ A north flowing river in northeastern Africa

⁵⁵ Known today as the Guadalquivir, this river is found in Spain.

⁵⁶ This means that the tribute was raised above the constellations of Aries and Tauro.

A Julio César vimos, por quien luto se puso Venus, siendo muerto a mano del Bruto en nombre y en los hechos bruto,	350	We saw Julius Caesar, who put Venus ⁵⁷ to mourning, being killed by the hand of the one who was a brute in name and deed ⁵⁸ ,
En cuánta estima tuvo al soberano metrificar, pues de la negra llama libró a Marón, el docto Mantuano,		How much esteem the sovereign had, for versifying, since from the black flame he freed Marón ⁵⁹ , the learned Mantuano ⁶⁰ ,
Y en honor de Calíope, su dama, escribió él mismo la sentencia en verso, por quien vive la Eneida y tiene fama.	355	And in honor of Calliope ⁶¹ , his lady, he himself wrote his commandment in verse, for which the <i>Aeneid</i> now lives and it famous.
Y el Macedonio, que del universo ganó tan grande parte sin que agüero le fuese en algo su opinión adverso,	360	And the Macedonian ⁶² , who won so great a part of the universe, without ever finding an omen that was contrary to his opinion,
No contento con verse en sumo imperio, del hijo de Peleo la memoria envidió, suspirando por Homero;		Not content with just being the supreme ruler, he envied the memory of Peleus' son ⁶³ , sighing for Homer;
No tuvo envidia del valor y gloria del Griego Aquiles, mas de que alcanzase un tal Poeta y una tal historia,	365	He did not envy the courage and glory of the Greek Achilles, but that he reached such a Poet and such history,
Considerando que aunque sujetase un mundo y mundos, era todo nada sin un Homero que lo celebrase.		Considering that even though he conquered a world and worlds, it was all nothing without a Homer to celebrate it.
La Iliada, su dulce enamorada en paz, en guerra, entre el calor o el frío, le servía de espejo y de almohada;	370	The Iliad, his sweet love served him as a mirror and pillow through peace and war, from hot or cold;
Presentáronle un cofre en que Darío guardaba sus ungüentos, tan precioso cuanto explicar no puede el verso mío;	375	He was once presented with a chest in which Darío ⁶⁴ used to keep kept their ointments, so beautiful that my verse cannot explain it;

⁵⁷ Venus is the Roman goddess who encompasses love, beauty, and desire.

⁵⁸ A reference to Brutus that makes a play on his name and actions being the same.

⁵⁹ Virgil

⁶⁰ This is another way to refer to Virgil because of his birth place.

⁶¹ The Muse of Epic Poetry

⁶² Alexander III of Macedonia (c. 356-323) who is better known as Alexander the Great.

⁶³ Achilles

⁶⁴ Darío III Codomano, King of Persia (336-339)

Viendo Alejandro un cofre tan costoso,
lo aceptó, y dijo, a queste solo es bueno
para guardar a Homero, el sentencioso;

Alexander, seeing a chest so expensive,
accepted it, and said "this alone is good
to keep Homer, the sententious";

Poniendo a Tebas con sus armas freno,
a la casa de Píndaro y parientes 380
reservó del rigor de que iba lleno.

And when he subdued Thebes with his weapons,
he spared the house of Pindar and relatives
From the sternness that filled him.

Siete ciudades nobles, florecientes,
tuvieron por el ciego competencia
que un buen Poeta es gloria de mil gentes;

Seven noble cities, flourishing,
held competition for the Blind One,⁶⁵ for
a good Poet is the glory of a thousand people;

Apolo en Delfos pronunció sentencia 385
de muerte contra aquellos que la dieron
a Arquíloco, un Poeta de excelencia;

At Delphi⁶⁶, Apollo pronounced a death
sentence against those who gave it
to Archilochus⁶⁷, a Poet of excellence;

A Sófocles sepulcro honroso abrieron
los de Lacedemonia, por mandado 390
expreso que del Bromio Dios tuvieron.

The Lacedomonians⁶⁸ gave an honorable grave
to Sophocles, by express command
of the god Bromios⁶⁹.

Mas ¿para qué en ejemplos me he cansado
por mostrar el honor que a los Poetas,
los Dioses y las gentes les han dado?

Yet, why have I toiled to show,
through examples, the honor given to
the Poets by the gods and the people?

Si en las grutas del Báratro secretas,
los demonios hicieron cortesía 395
a Orfeo por su arpa y chanzonetas,

If in the secret groves of Tartarus,
the demons gave courtesy
to Orpheus for his harp and ballad,

No quiero explique aquí la Musa mía
los Latinos que alcanzan nombre eterno
por este excelso don de la Poesía,

I do not want my muse to explain here
the Latins that reach eternal name
through this sublime gift of Poetry,

Los cuales con su canto dulce y tierno, 400
a sí y a los que en metro celebraron,
libraron de las aguas del Averno;

Who, with their sweet and tender singing,
freed themselves and those who they celebrated
in meter from the waters of Avernus⁷⁰,

⁶⁵ Homer

⁶⁶ A city located in Greece where the oracle would speak with others about important matters.

⁶⁷ A poet who also fought as a mercenary.

⁶⁸ Laconia was part of the Peloponnese region. Its capital was Sparta.

⁶⁹ Dionysus

⁷⁰ The body of water that was believed to be the entrance to the Underworld.

Sus nombres con su pluma eternizaron, y de la noche del eterno olvido mediante sus vigiliass se escaparon.	405	Their names eternalized with their quills, and from the night of eternal oblivion by means of wakefulness, they escaped.
Conocido es Virgilio que a su Dido rindió al amor con falso disimulo, y al tálamo afeó de su marido;		It is well known that Virgil makes Dido subdue to love with false craft and, in the marriage bed, she tainted her husband ⁷¹ ;
Pomponio, Horacio, Itálico, Catulo, Marcial, Valerio, Séneca, Avieno, Lucrecio, Juvenal, Persio, Tibulo,	410	Pomponio ⁷² , Horace ⁷³ , Italic ⁷⁴ , Catullus ⁷⁵ , Marcial ⁷⁶ , Valerio ⁷⁷ , Seneca ⁷⁸ , Avienus ⁷⁹ , Lucretius ⁸⁰ , Juvenal ⁸¹ , Perseus ⁸² , Tibullus ⁸³ ,
Y tú, oh Ovidio, de sentencias lleno, que aborreciste el foro y la oratoria, por seguir de las nueve el coro ameno;		And you, oh Ovid, of proverbs filled, who rejected forum and oratory, to follow the nine of the lively choir;
Y olvido al Español que en dulce historia el Farsálico encuentro nos dio escrito, por dar a España con su verso gloria;	415	And I forget the Spaniard who gave us through writing that sweet history, to give glory to Spain with his verse ⁸⁴ ;
Pero ¿dó voy? ¿A dó me precipito? ¿Quiero contar del cielo las estrellas? Quédese, que es contra un infinito.	420	But, where do I go? Where do I fall into? Do I want to count the stars of the sky? Let us rest here, for the task is infinite.
Mas será bien, pues soy mujer, que de ellas diga mi Musa, si el benigno cielo quiso con tanto bien engrandecellas.		Yet as I am a woman, it will be good for my Muse to speak of women, should the benevolent sky wish to magnify them with so much grace.

⁷¹ Dido is the queen of Carthage, and in the *Aeneid*, she is manipulated by Juno and Venus who cause her to become infatuated with Aeneas. Dido realizes her relationship with Aeneas will one day fail, and she commits suicide.

⁷² Pomponio Algerio (1531-1556) was a writer from the first century known for writing *Chorografia*.

⁷³ Quintus Horatius Flaccus (65-8) or Horace is well know for writing *Ars Poetica*.

⁷⁴ Silius Italicus was a Roman poet famous for his epic poem *Punica*.

⁷⁵ Gaius Valerius Catullus (87-54) wrote lyrical and satirical poetry.

⁷⁶ Marcus Valerius Martialis (c. 40-104) or Martial is know for writing *Epigrams*.

⁷⁷ This is possibly a reference to the Roman poet Valerius Aeditus, though Martial and Publius Valerius Cato bear the same name as well.

⁷⁸ Lucius Annaeus Seneca (c. 3-65) was a Roman statesman as well as a philosopher and tragedian.

⁷⁹ Avienus (305-375) was a translator who also wrote poetry about constellations.

⁸⁰ Titus Lucretius Carus (c. 96-55) is the author of *De Rerum Natura*.

⁸¹ Juvenal (c. 55- 127) is famous for writing *Satires*.

⁸² Aulo Persio Flacco (34-62) was a Volterrann writer.

⁸³ Albius Tibullus (c. 55-19) was a Roman author that wrote *Corpus Tibullianum*.

⁸⁴ Lucan (39-65) was a Roman author. One of his works is titled *Pharsalia*.

Soy parte, y como parte me recelo no me ciegue afición; mas diré solo que a muchas dio su lumbré el Dios de Delo,	425	I am partial, and as such I mistrust myself, lest I be blinded by love for them; but I will only say that the God of Delos ⁸⁵ gave his fire to many of them,
Léase Policiano, que de Apolo fue un vivo raya, el cual de muchas canta, divulgando su honor de Polo a Polo;		Read Poliziano ⁸⁶ , who was a lively ray of Apollo, who sings of many spreading their honor from pole to pole;
Entre muchas, oh Safo, te levanta al cielo por tu metro y por tu lira, y también de Damófila discanta;	430	Among many, oh Sappho ⁸⁷ , he ascended you to heaven because of your meter and lyre, and he also sings of Damophyla ⁸⁸ ;
Y de ti Pola con razón se admira pues limaste a Lucano aquella historia, que a ser eternal por tu causa aspira.	435	And he rightfully admired you Polla ⁸⁹ as you polished that story for Lucan, which aspires to be eternal because of you.
Dejemos las antiguas. ¿Con qué gloria de una Proba Valeria, que es romana, hará mi lengua rústica memoria?		Let us put aside the women of yore. How glorious will my simple tongue make the memory of the Roman Proba ⁹⁰ ?
Aquesta de la Eneida Mantuana, trastrocando los versos, hizo en verso de Cristo, vida y muerte soberana;	440	This Poet scrambled the verses of Mantuanan ⁹¹ and she rendered, in verse, the life and death of sovereign Christ;
De las Sibilas sabe el universo las muchas profecías que escribieron en metro numeroso, grave y terso,		Only the universe knows of the many prophecies that the Sibyls ⁹² wrote in abundant, serious and smooth meter,
Estas del celestial consejo fueron partícipes, y en sacro y dulce canto, las Febadas oráculos dijeron;	445	These ones were participants of the heavenly council, and in sacred and sweet singing, the female Poets delivered oracles;
Sus vaticinios la Tiresias Manto, de divino furor arrebatada, en versos los canto poniendo espanto.	450	Manto, the daughter of Tiresias, inspiring awe, sung her prophecies in verses snatched by divine frenzy.

⁸⁵ Apollo

⁸⁶ Angelo Ambrogini (1454-1494) was an Italian poet and humanist.

⁸⁷ Sappho was a greek poet from the island of Lesbos. She mainly wrote poetry about love.

⁸⁸ One of Sappho's disciples

⁸⁹ Polla Argentaria was the wife of Lucan.

⁹⁰ Proba is considered to be the earliest Roman female poet

⁹¹ Reference to Virgil

⁹² The Sibyls were women who were believed to be oracles.

Pues qué diré de Italia que adornada
hoy día se nos muestra con matronas
que en esto exceden a la edad pasada;

Tú, oh Fama, en muchos libros las pregonas,
sus rimas cantas, su splendor demuestras, 455
y así de lauro eterno las coronas;

También Apolo se infundió en las nuestras,
y aun yo conozco en el Pirú tres damas,
que han dado en la Poesía heroicas muestras,

Las cuales, mas callemos, que sus famas 460
no las fundan en verso; a tus varones,
oh España, vuelvo, pues allá me llamas.

También se sirve Apolo de Leones,
pues han mil Españoles florecido
en Épicas, en Cómico y Canciones, 465

Y muchos han llegado y excedido
a los Griegos, Latinos y Toscanos,
y a los que entre ellos han resplandecido;

Que como dio el Dios Marte con sus manos
al Español su espada porque él solo 470
fuese espanto y horror de los Paganos,

Así también el soberano Apolo
le dio su pluma para que volara
del eje antiguo a nuestro nuevo Polo.

Quien fuera tan dichosa que alcanzara 475
tan elegantes versos que con ellos
los Poetas de España sublimara,

Aunque loallos yo, fuera ofendellos,
fuera por darles lustre, honor y pompa,
oscurerme a mí, y oscurerellos; 480

And what will I say of Italy that today shows
herself to us, adorned with female Poets
for in this regard, they outmatch the past age in their verse;

In many books you proclaim them, their rhymes
you sing, their splendor you show, and in this way,
you, oh Fame⁹³, crown them with eternal laurel crowns;

Apollo also infused himself in among our women,
and even in Peru, I know of three ladies,
who have given heroic examples in Poetry,

Which are..., nay, say no more, for their names
are not grounded on verse; to your males,
oh Spain, I return, because there you call me.

Apollo also makes use of brave men;
a thousand Spaniards have flourished
in epic Poetry, comedy and songs,

And many have reached and exceeded
the Greeks, Romans and Tuscans,
and to those among them who have shone;

For, as the god Mars gave his sword to the
Spaniard with his own hands so he alone
was fright and horror to the pagans,

So the lord Apollo also gave him
his quill so that he might fly
from the ancient axis to our new pole.

Oh I wish I were so happy as to achieve
such elegant verses, that by them
I exalted the Poets of Spain,

Even though my praise would be their offence,
as my giving them radiance, honor and pomp,
would be obscuring myself, and obscuring them as well;

⁹³ Roman goddess of rumor

La fama, con su eternal y clara trompa,
tiene el cuidado de llevar sus nombres,
a do el rigor del tiempo no los rompa,

Fame, with its eternal and clear horn,
takes care of carrying their names,
where the rigor of time cannot break them,

Y ellos también, con plumas más que de hombres,
a pesar del olvido, cada día 485
eternizan sus obras y renombres.

And they also, with quills greater than men's,
despite forgetfulness, every day
eternalize their works and fame.

Oh España venerable, oh madre pía,
dichosa puedes con razón llamarte,
pues ves por ti en su punto a la Poesía;

Oh venerable Spain, oh pious mother,
you can rightly call yourself fortunate,
since you see in yourself Poetry in its perfection;

En ti vemos de Febo el estandarte, 490
tú eres el sacro templo de Minerva,
y el trono y silla del horrendo Marte;

In you we see the banner of Phoebus,
you are the sacred temple of Minerva⁹⁴,
and the throne and seat of the awful Mars;

Glóriate de hoy, mas pues la proterva
envidia se te rinde y da blasones,
sin que los borre la fortuna acerba. 495

Celebrate this day especially since wicked
envy yields to you, and gives you praise
that harsh fortune cannot erase.

Y vosotras, Antárticas regiones,
también podéis teneros por dichosas,
pues alcanzáis tan célebres varones,

And you, Antarctic regions,
you can also call yourself happy
since you have attained so many famous men,

Cuyas plumas heroicas, milagrosas,
darán y han dado muestras como en esto 500
alcanzáis voto, como en otras cosas.

Whose heroic quills will and have
given your miraculous sign that in this
you attain vote as in other matters.

¿Dónde vas, Musa? ¿No hemos presupuesto
de rematar aquí nuestro discurso,
que de prolijo y tosco es ya molesto?

Where are you going, Muse? Haven't we considered
finishing here our discourse, which already
upsets us in its abundance and coarseness?

¿Por qué dilates el difícil curso? 505
¿Por qué arrojas al mar mi navecilla?
mar que ni tiene puerto ni recurso.

Why do you delay the difficult course?
Why do you throw my small ship to the sea?
That sea which has neither port nor resource.

¿A una mujer que teme en ver la orilla
de un arroyuelo de cristales bellos,
quieres que rompa al mar con su barquilla? 510

To a woman who is afraid to see the shore
of a small stream made of smooth crystal,
do you want her tiny boat to split the sea?

⁹⁴ Athena

¿Cómo es posible yo celebre a aquellos,
que asido tienen con la diestra mano
al rubio, intonso Dios de los cabellos?

How could I possible celebrate all those
who, with skillful hands, grasp
the uncut hairs of the blond god⁹⁵?

Pues nombrarlos a todos es en vano,
por ser los del Pirú tantos que exceden 515
a las flores que Tempe da en verano.

To name them all is in vain,
as there are so many in Peru that they outnumber
the summer flowers of Tempe⁹⁶.

Mas Musa, di de algunos ya que pueden
contigo tanto, y alza más la prima
que ellos su plectro y mano te conceden.

Still Muse, speak of some since they can
do so much with you, and raise the lyra⁹⁷
since they grant to you their plectrum⁹⁸ and hand.

Testigo me serás, sagrada Lima, 520
que el doctor Figueroa es laureado
por su grandiosa y elevada Rima,

You will be my witness, sacred Lima,
that doctor Figueroa⁹⁹ is honored
for his grandiose heavenly rhyme,

Tú, de ovas y espadañas coronado,
sobre la urna transparente oíste
su grave canto y fue de ti aprobado; 525

You, crowned by algae and seaweed,
heard over the transparent urn¹⁰⁰, his
solemn song that you approved of;

Y un tiempo fue que en tu Academia viste
al gran Duarte, al gran Fernández digo,
por cuya ausencia te has mostrado triste;

There was a time in your Academy¹⁰¹ that you saw
the great Duarte, that is to say Fernández¹⁰²,
for whose absence you have appeared so sad;

Fue al cerro donde el Austro es buen testigo,
que vale más su vena que las venas 530
de plata que allí puso el cielo amigo.

He went to the hill where the South wind is a good witness,
because his vein¹⁰³ is worth more than the veins
of silver that the friendly sky put there.

Betis se ufana que éste en sus arenas
gozó el primero aliento, y quiere parte
el Luso de su ingenio y sus Camenas.

Betis is proud that this Poet
enjoyed his first breath in its sand, and the Lusitanians¹⁰⁴
want to partake of his ingenuity and his Muses.

⁹⁵ Apollo

⁹⁶ The Valle de Tesalia was another place one might find Apollo and the Muses.

⁹⁷ La Prima is the name of a very old instrument, so here it is translated as lyre.

⁹⁸ A plectrum is used to pluck the strings on an instrument.

⁹⁹ Francisco de Figueroa was a Spanish Renaissance poet.

¹⁰⁰ Over the Earthly Sky

¹⁰¹ Reference to the Academia Antártica

¹⁰² All the information we have about Juan Duarte Fernández is only known through Clarinda's references.

¹⁰³ The vein of poetry

¹⁰⁴ Lusitania is the ancient name of Portugal, so the Lusitanians refer to the Portuguese.

Quisiera, oh Montesdoca, celebrarte, mas estás retirado allá en tu Sama, cuándo siguiendo a Febo, cuándo a Marte;	535	I would like, oh Montes de Oca ¹⁰⁵ , to celebrate you, but you are withdrawn in your Sama, sometimes following Phoebus, sometimes Mars;
Pero como tu nombre se derrama por ambos Polos, has dejado el cargo de eternizar tus versos a la fama.	540	But as your name is spilled between both Poles, you have commissioned fame the task of eternalizing your verses.
Del Tajo ameno por camino largo, un rico pescador las aguas de oro trocó por Tetis y su reino amargo,		By the long road of the pleasant Tagus ¹⁰⁶ , a rich fisherman exchanged the gold waters for Thetis and her bitter kingdom ¹⁰⁷ .
Mas no pudo el Pirú tanto tesoro ganar sino ganando a ti, oh Sedeño, regalo del Parnaso y de su coro,	545	But Peru could not have gained so much treasure without winning you, oh Sedeño ¹⁰⁸ , the gift of Parnassus and and its choir,
Ya el mundo espera que del grave ceño de Glauca el pescador tuyo le cante, mostrando el artificio de su dueño.		The world waits for you to sing of the serious scowl of your fisherman Glauce, showing the artifice of his master.
Con reverencia nombra mi discante al Licenciado Pedro de Oña; España pues lo conoce, templos le levante;	550	With reverence my song ¹⁰⁹ names Pedro de Oña ¹¹⁰ ; let Spain, who knows him, raise him temples;
Espíritu gentil, doma la saña de Arauco, pues con hierro no es posible, con la dulzura de tu verso extraña.	555	Gentle spirit, tame the fierceness of the Arauco, with the strange sweetness of your verse, since it is not possible with iron.
La Volcánea, horrificá, terrible, y el military Elogio, y la famosa Miscelánea que al Inga es apacible,		<i>La Volcánea</i> ¹¹¹ , awful, terrible, and <i>El militar elogio</i> ¹¹² , and the famous <i>Miscelánea</i> ¹¹³ that is peaceful to the Inga,

¹⁰⁵ Pedro Montes de Oca was a Spanish poet and held an official position in Peru.

¹⁰⁶ A river that runs through Spain and Portugal

¹⁰⁷ The nymph of the sea who is also Aquilles mother.

¹⁰⁸ Possible reference to Francisco Sedeño Fariñas

¹⁰⁹ A small concert of string instruments

¹¹⁰ Author of *Arauco Domado* (1596)

¹¹¹ Epic poem by Miguel Cabello de Balboa

¹¹² An epic poem attributed to Cabello de Balboa.

¹¹³ Another piece from Cabello de Balboa

La entrada de los Mojos milagrona, la comedia del Cuzco, y Vasquirana tanto verso elegante y tanta prosa,	560	<i>La entrada de los mojos milagrona</i> ¹¹⁴ , the <i>Comedia del Cuzco</i> ¹¹⁵ , and <i>Vasquirana</i> ¹¹⁶ so much elegant Poetry and prose,
Nombre te dan y gloria soberana, Miguel Cabello, y está redundando por Hesperia, Archidona queda ufana.		Give your renown and sovereign glory Miguel Cabello ¹¹⁷ , and this glory resounding across Spain ¹¹⁸ , makes Archidona ¹¹⁹ proud.
A ti, Juan de Salcedo Villandrando, el mismo Apolo Delfico se rinda, a tu nombre su lira dedicando,	565	To you, Juan de Salcedo Villandrando, delphian Apollo yields himself, dedicating his lyre to your name,
Pues nunca sale por la cumbre Pinda con tanto resplandor, cuanto demuestras cantando en alabanza de Clarinda.	570	Since he ¹²⁰ , with so much resplendence, rises over the Pindian summit ¹²¹ as the way you demonstrate when you sing in praise of Clarinda ¹²² .
Hojeda y Gálvez, si las plumas vuestras no estuvieran a Cristo dedicadas, ya de Castalia hubieran dado muestras;		Hojeda ¹²³ and Gálvez ¹²⁴ , if your quills were not dedicated to Christ, they would have already given examples of Castalia ¹²⁵ ;
Tal vez os las ponéis, y a las sagradas regiones os llegáis tanto que entiendo que de algún Ángel las tenéis prestadas,	575	Maybe you put them to you, and the sacred regions you approach so much that I conclude that you must have borrowed them from some angel,
El uno está a Trujillo enriqueciendo, a Lima el otro, y ambos a Sevilla la estáis con vuestra Musa ennobleciendo.		One is enriching Trujillo ¹²⁶ , the other Lima ¹²⁷ , and you both are dignifying Seville ¹²⁸ with your muse.

¹¹⁴ Also attributed to Cabello de Balboa

¹¹⁵ Another drama attributed to Cabello de Balboa

¹¹⁶ Another work of Cabello de Balboa

¹¹⁷ Miguel Cabello was a priest and writer who moved from Spain to Peru and then to Quito where he completed his work *Miscelanea Antarctica*.

¹¹⁸ In this instance, Clarinda uses the latin name for Spain: Hesperia. I believe she did this to keep the meter of the line.

¹¹⁹ Miguel Cabello de Balboa's birthplace

¹²⁰ This pronoun refers to Apollo - who is often identified with the sun.

¹²¹ Another mountain that Apollo would often inhabit.

¹²² See page 11-12

¹²³ Diego de Hojeda wrote the religious epic *La Christitiada*.

¹²⁴ Possible reference to Juan Gálvez

¹²⁵ A nymph that Apollo turned into a body of water at the base of Mount Parnasses; meant as Castilian poetry.

¹²⁶ A city located in the northwestern part of Peru.

¹²⁷ Lima is the capital of Peru.

¹²⁸ A city in the southern part of Spain

Deme su ingenio, Juan de la Portilla, para que ensalce su fecunda vena, que temo con mi voz disminuilla,	580	Lend me your ingenuity, Juan de la Portilla, so that I can exalt your fruitful vein, though I fear I may diminish it with my voice,
La Antártica region, que al orbe atruena con Potosí, celebrará su nombre, nombre que el cielo eternizallo ordena.	585	The Antarctic region, which, shakes the world with Potosí, will celebrate your name, a name that the sky orders to immortalize.
Gaspar Villarroel, digo aquel hombre que, a pesar de las aguas del Leteo, con verso altivo, ilustra su renombre,		Gaspar Villarroel ¹²⁹ , I say that man who, against the currents of the Lethe ¹³⁰ , illustrates his renown with haughty verse,
Aquel que en la dulzura es un Orfeo, y un Griego Melesígenes en ciencia, y en majestad y alteza un Dios Timbreo,	590	The one who in the sweetness is an Orpheus, in science is a Greek Melesigenes ¹³¹ , and in majesty and highness is a god Thymbraeus ¹³² ,
Éste, por ser quien es, me da licencia que abrevie aquí las alabanzas tuyas, que es símbolo el callar de reverencia.		He, given who he is, allows me to shorten his praises here, as silence is a symbol of reverence.
Mas, aunque tú la vana gloria huyas, que por la dar mujer será bien vana, callar no quiero, o Avalos, las tuyas;	595	Yet, though you run from vain glory, since coming from a woman it is rather vain, I do not wish to omit yours, oh Avalos ¹³³ ;
Y cuando calle yo, sabe la Indiana América muy bien cómo es don Diego honor de la Poesía Castellana.	600	Even if I remain silent, America, the Indies, ¹³⁴ well knows that Don Diego ¹³⁵ is the pride of Castilian Poetry.
Con gran recelo a tu splendor me llego, Luis Pérez Ángel, norma de discretos, porque soy mariposa y temo el fuego;		With great caution I come to your splendor, Luis Pérez Ángel ¹³⁶ , you the standard of discretion, because I am a butterfly and fear fire;

¹²⁹ Gaspar de Villarroel y Coruña is known for helping write *Arauco Domado*.

¹³⁰ The river of forgetfulness that was in the Underworld.

¹³¹ Homer

¹³² Apollo

¹³³ Reference to the author Diego Dávalos.

¹³⁴ Should be Indian American, but I do not wish to create any confusion about the group.

¹³⁵ Possible reference to the poet Don Diego Hurtado de Mendoza

¹³⁶ Unknown Reference

Fabrican tus romances y sonetos, como los de Anfión un tiempo a Tebas, muros a Arica, a fuerza de concetos.	605	Your ballads and sonnets erect, like those of Amphion ¹³⁷ long ago in Thebes, walls for Arica ¹³⁸ , by force of concepts.
Y tú, Antonio Falcón, bien es te atrevas la Antártica Academia, como Atlante, fundar en ti, pues sobre ti la llevas;		And you, Antonio Falcón ¹³⁹ , it is good that you founded the Antarctic Academy, for like Atlas ¹⁴⁰ , you carry it upon your shoulders;
Ya el culto Taso, ya el oscuro Dante, tienen imitador en ti, y tan diestro, que yendo tras su luz, les vas delante.	610	Already the erudite Tasso ¹⁴¹ , already the obscure Dante ¹⁴² , have an imitator in you, so skillful that following their light, you outpace them.
Tú, Diego de Aguilar, eres maestro en la escuela Cirrea graduado, por ser tu metro honor del siglo nuestro.	615	You, Diego de Aguilar, are a master of the cirran ¹⁴³ style, because your meter is the pride of our time.
El renombre de Córdoba ilustrado quedará por tu lira, justa paga del amor que a las Musas has mostrado.		The renown of Cordova ¹⁴⁴ will be illustrated by your lyre, a fair payment for the love that you have shown to the muses.
No porque al fin, Cristóbal de Arriaga, te ponga de este Elogio, eres postrero, ni es justo que tu gloria se deshaga,	620	Though I praise you last, you are not the last, Cristóbal de Arriaga ¹⁴⁵ , nor is fair that your glory dissipates,
Que en Pimpla se te da el lugar primero, como al primero que, con fuerza de arte, corres al parangón do llegó Homero.		Because in Pimpla ¹⁴⁶ you are given first place, as the first one who, by force of art, runs unparalleled there at the point reached by Homer.
De industria quise el ultimo dejarte, don Pedro ilustre, como a quien Apolo, por ser Carvajal, dio su estandarte,	625	By devise I wanted to leave you last, illustrious Don Pedro, whom Apollo, gave his banner for being a Carvajal,

¹³⁷ Son of Zues who, with his brother, built the walls of Thebes.

¹³⁸ An area that was in the South of Perú but is now a part of Chile.

¹³⁹ Unknown Reference

¹⁴⁰ The titan condemned to hold the sky upon his shoulders for the rest of time.

¹⁴¹ Torquato Tasso was the 16th century poet who wrote *Gerusalemme liberate*.

¹⁴² Dante Alighieri was a Medieval Italian poet who wrote the *Comedia*.

¹⁴³ A reference to Apollo

¹⁴⁴ Possible reference to Francisco Hernández de Córdoba, the conquistador who first recorded the Yucatan Peninsula.

¹⁴⁵ A possible connection to Fernando de Torres

¹⁴⁶ Another mountain in relation to the Muses

Ni da el Pirú, ni nunca dio Pactolo con sus minas ni arenas tal riqueza, como tú con tu pluma a nuestro Polo.	630	Peru doesn't give, Pactolus ¹⁴⁷ never gave, with its mines nor sand such a wealth, as you give with your pen to our Pole.
Elpis Heroida, préstame la alteza de tu espíritu insigne porque cante de otros muchos Poetas la grandeza,		Heroidean Elpis ¹⁴⁸ , lend me the greatness of your distinguished spirit so that I sing of the greatness of many other Poets,
Mas, pues humano ingenio no es bastante, saquemos de lo dicho este argumento: si es Buena la Poesía, es importante.	635	Yet, as human ingenuity is not enough, let us take from what has been said in this argument: if Poetry is Good, it is important.
Ser buena, por su santo nacimiento y porque es don de Dios y Dios la estima, queda arriba probado nuestro intento;		Above, our intention has been proven to be good because of its holy origin as it is the gift of God, and He reveres it;
Ser importante, pruébolo; la prima siento que se destempla y voy cansada, mas la razón a proseguir me anima.	640	I am tired; I feel the strings of my lyre are loosening, but reason encourages me to continue, so I will demonstrate its importance.
Será una cosa tanto más preciada y de más importancia cuanto fuere más provechosa y más aprovechada;	645	The more profitable and beneficial a thing is, the more valuable and important it shall be considered ¹⁴⁹ ;
Es de importancia el Sol porque, aunque hiere, con sus rayos alumbra y nos da vida, criando lo que vive y lo que muere;		The Sun is of importance because, although it hurts, it illuminates with its rays and gives us life, creating what lives and dies;
La tierra es de importancia porque anida al hombre, y así a él como a los brutos les da, cual justa madre, la comida;	650	The land is of importance because it houses, and thus gives nourishment, as a fair mother, to both mankind and beasts;
Todos los vegetales por sus frutos son de importancia, y sonlo el mar y el viento porque nos rinden fértiles tributos;		All the plants by their fruits are of importance, as are the sea and the wind, because they yield us fertile tributes;

¹⁴⁷ The Pactolus is a river near the Aegean coast of Turkey.

¹⁴⁸ The Greek goddess of Hope

¹⁴⁹ Possible reference to Aesop's *The Ant & the Grasshopper*

No sólo es de importancia un element, mas una hormiga, pues su providencia al hombre ha de servir de documento;	655	Not only the elements are important, but even an ant, because his foresight serves as an example for man;
Cada arte importa, importa cada ciencia, porque de cada cual viene un provecho, que es el fin a que mira su existencia;	660	Each art matters, every science matters, because each yields a benefit, which is the end to which its existence aspires;
Pues si una utilidad hace de hecho ser cada cosa de por sí importante, ¿qué importará quien muchas nos ha hecho?		If one utility is what, in fact, makes, each thing important, how important is the thing that has made us so many?
Es la Poesía un piélago abundante de provechos al hombre, y su importancia no es sola para un tiempo ni un instante;	665	Poetry is an abundant ocean of benefits to man, and its importance is not momentary or of an instant;
Es de provecho en nuestra tierna infancia, porque quita, y arranca de cimiento, mediante sus estudios, la ignorancia;		It benefits us in our tender childhood, by uprooting and removing, through study, ignorance, from its foundation.
En la virilidad es ornamento, y, a fuerza de vigiliass y sudores, para sus hijos nuestro entendimiento;	670	In adulthood it is an ornament, and, by force of vigils and toils, it provides understanding to its children ¹⁵⁰ ;
En la vejez alivia los dolores, entretiene la noche mal dormida o componiendo, o revolviendo Autores;	675	In old age, it relieves the pain, it entertains the night badly slept either by composing or stirring authors;
Da en lo poblado el gusto sin medida, en el campo acompaña y da consuelo, y en el camino a meditar convida;		In the city, it gives taste without measure, in the country side, it accompanies and gives comfort, and while on the road it invites us to meditate;
De ver un prado, un bosque, un arroyuelo. de oír un pajarito, da motivo, para que el alma se levante al cielo.	680	Upon hearing a meadow, a forest, a creek, upon hearing a bird, it gives motivation, for the soul to raise to heaven.
Anda siempre el Poeta entretenido con su Dios, con la Virgen, con los Santos, o ya se abaja al centro denegrido,		The Poet always goes around entertained with his God, with the Virgin, with the Saints, or already stoops to the darkened center,

¹⁵⁰ The possessive "Its" refers to Poetry.

De aquí proceden los heroicos cantos, las sentencias y ejemplos virtuosos que han corregido y convertido a tantos;	685	From here the heroic songs proceed, the aphorisms and virtuous examples that have corrected and converted so many;
Y si hay Poetas torpes y viciosos, el don de la Poesía es casto y bueno, y ellos los malos, sucios y asquerosos.	690	And while there are awkward and vicious Poets, the gift of Poetry is chaste and Good, and it is they that are bad, dirty, and disgusting.
El Lirio, el Alelí del prado ameno, son saludables; llega la serpiente y hace de ellos tósigo y veneno,		The lily, the violet of the lively meadow, are healthy; then, the snake comes and makes of them venom and poison,
Por esto el ignorante y maldiciente tanta seguida viendo y zarabanda, infame introducción, de infame gente,	695	Because of this, the ignorant gossiping people create infamy by seeing and making noise in the same moment,
La lengua desenfrena y se desmanda a condenar a fuego a la Poesía, como si fuere Herética o Nefanda.		He loosens his tongue and begins to condemn Poetry to fire, as if it were heretical or abominable.
Necio, ¿también será la Teología mala porque Lutero, el miserable, quiso fundar en ella su herejía?	700	You fool, will theology also be spoiled because Luther ¹⁵¹ , the miserable, wished to found his heresy on it?
Acusa a la escritura venerable, porque la tuerce el mísero Calvino, para probar tu intento abominable	705	The fool accuses the venerable Scriptures, because the wretched Calvin ¹⁵² twists them, to prove his nefarious purpose.
Quita los templos donde al Rey divino le ofrecen sacrificios, porque en ellos comete un desalmado un desatino		He removes the temples where the divine King receives sacrifices, because in them, some heartless one commits an atrocity.
Del oro y plata, dos metales bellos, condena al hacedor excelso y sabio pues tantos males causa el pretendellos	710	Because of gold and silver, two beautiful metals, he condemns the lofty and wise Maker, since the desire for them causes so many evils.
Contra todas las cosas mueve el labio, pues todas, si de todas hay mal uso, hacen a Dios ofensa, al hombre agravio.		He speaks badly about everything since everything, as all things, can be used badly, affronts God, and offends man.

¹⁵¹ Martin Luther (1483-1546) initiated the Protestant Reformation in 16th century Europe.

¹⁵² John Calvin (1509-1564) was Martin Luther's successor.

Si dices que te ofende y trae confuse ver en la Iglesia llenos los Poetas de Dioses, que el Gentil en aras puso,	715	If you say that it offends you and it is confusing for you to see, in Church, Poets fully occupied with the gods that the pagans set on altars,
Las causas son muy varias y secretas, y todas aprobadas por Católicas, y así en las condenar no te entremetas;	720	The reasons are many and secret, and all of them approved as Catholic, so do not tire yourself by condemning them;
Las unas son palabras Metafóricas, y aunque mujer indocta me contemplo, sé que también hay otras Alegóricas.		They are sometimes metaphorical, and though I consider myself an unlearned woman, I know that others are allegorical.
No es esto para ti; por un ejemplo me entenderás: ya has visto en cualquier fiesta colgado con primor un santo templo,	725	This is not your place to judge; an example will make you understand me: you may have seen, in any holiday, a holy temple beautifully decorated,
Allí habrás visto por nivel dispuesta, rica tapicería y tela de oro, por más grandeza a trechos interpuesta;		There, you may have seen, set at different levels, rich tapestry and golden cloth, interspersed in segments to achieve more grandeur;
Habrás visto doseles y un tesoro grande de joyas y otros mil ornatos, con traza insigne y con igual decoro;	730	You may have seen canopies and a treasure filled with large jewelry and other thousand ornaments, with illustrious appearance and equal decorum;
Habrás visto poner muchos retratos, y aun es el aderezo más vistoso en semejantes pompas y aparatos;	735	You may have seen many portraits, and even the decoration is more attractive, in similar spectacle and devices;
Cual sería de Alcides, el famoso, otro de Marte, y de la Cipria Diosa, y cual del niño ciego riguroso,		One would be Hercules ¹⁵³ , the famous, another of Mars, and another the Cyprian goddess ¹⁵⁴ , yet another the rigorous blind child ¹⁵⁵ ,
La prosapia de Césares famosa, y el Turco Solimán allí estaría, y la bizarra Turca, dicha Rosa.	740	The famous ancestry of the Caesars, and the Turkish Suleiman ¹⁵⁶ would be there, and the gallant Turk, called Razia ¹⁵⁷ .

¹⁵³ Son of Jove

¹⁵⁴ Venus

¹⁵⁵ Cupid

¹⁵⁶ Reference to the Ottoman Sultan Suleiman Kanuni

¹⁵⁷ Possible reference to Razia Sultana, a woman who became the Sultan of Delhi in the 14th century

Pues ¿cómo en templo santo, en santo día,
y entre gente Cristiana de almas puras,
y donde está la sacra Eucaristía,

So, how in holy temple, on a holy day,
and among Christian people of pure souls,
and where the sacred Eucharist is,

Se permiten retratos y figuras
de los Dioses profanos, y de aquellos,
que están ardiendo en cárceles oscuras?

745 How are the portraits and figures of
these profane gods allowed, and of those,
who are burning in dark jails?

Permítense poner, y es bien ponellos,
como trofeos de la Iglesia, y ella
con esto muestra que se sirve de ellos.

750 They are authorized to be placed there, and it is
good to put them as trophies of the Church, and
with this, She reveals that She is using them.

Así, esta dama ilustre cuanto bella
de la Poesía, cuando se compone
en honra de su Dios, que pudo hazella

In this way, this illustrious and beautiful lady
of Poetry, when composed in honor
of her God, who alone could make her,

Con su divino espíritu, dispone
de los Dioses antiguos de tal suerte
que a Cristo sirven y a sus pies los pone.

755 With His divine spirit, disposes
of the ancient gods in such a way that
they serve Christ and put them at His feet.

Más razones pudiera aquí traerte,
oh, ignorante, mas siéntote turbado,
que es fuerte la verdad como la muerte.

I could bring up here more reasons,
oh ignorant one, but you are disturbed,
as truth is as strong as death.

Oh Poético espíritu, enviado
del cielo empíreo a nuestra indigna tierra,
gratuitamente a nuestro ingenio dado,

760 Oh Poetic spirit, envoy of the
empyrean sky to our unworthy Earth,
gratuitously given to our ingenuity,

Tú eres, tú, el que haces dura guerra
al vicio y al regalo, dibujando
el horror y el peligro que en sí encierra;

765 You are, you, that one who makes harsh
war against vice and laziness, showing
the horror and danger contained in them;

Tú estás a las virtudes encumbrando,
y enseñas con dulcísimas razones
lo que se gana, la virtud ganando;

You elevate the virtues, and you
teach with the sweetest reason what
one achieves when one wins virtue;

Tú alivias nuestras penas y pasiones,
y das consuelo al ánimo afligido
con tus sabrosos Metros y Canciones;

770 You relieve our pains and passions,
and you give comfort to the afflicted soul
with your pleasant meters and songs;

Tú eres el puerto al mar embravecido
de penas, donde olvida sus tristezas
cualquiera que a tu abrigo se ha acogido;

You are the port of the raging sea
of sorrow, where anyone who has taken refuge
in your shelter forgets his sorrow;

Tú celebras los hechos, las proezas
de aquellos que por armas y ventura,
alcanzaron honores y riquezas;

775 You celebrate the deeds, the prowess
of those who, by weapons and fortune,
achieved honors and riches;

Tú dibujas la rara hermosura
de las damas en Rimas y Sonetos,
y el bien del casto amor y su dulzura;

780 You draw the rare beauty
of the ladies through rhymes and sonnets, and
the goodness of chaste love and its sweetness;

Tú explicas los interínsecos concetos
del alma, y los ingenios engrandesces
y los acendras, y haces más perfetos.

You explain the intrinsic concepts of the
soul, and you magnify the ingenuities
and you refine them, and make them more perfect.

¿Quién te podrá loar como mereces,
y cómo a proseguir seré bastante
si con tu luz me asombras y enmudeces?

785 Who can praise you as you deserve,
and how will I be enough to proceed
if with your light, you amaze me and silence me?

Y dime, oh Musa, ¿quién de aquí adelante
de la Poesía viendo la excelencia,
no la amará con un amor constante?

And tell me, oh Muse, who, from now on,
seeing the excellence of Poetry,
will not love it with constant love?

¿Qué lengua habrá que tenga ya licencia
para la blasfemar sin que repare,
teniéndole respeto y reverencia?

790 What tongue will there be that has license
to blaspheme you without care,
having respect and reverence?

¿Y cuál será el ingrato que alcanzare
merced tan alta, rara y exquisite,
que en líbelos y en vicios la empleare?

795 And who will be the ungrateful who reaches
a Favor so high, rare and exquisite,
and then uses it in vices and libels?

¿Quién la olorosa flor hará marchita,
y a las bestias inmundas del pecado
arrojará la rica Margarita?

Who will make the fragrant flower wither,
and who will toss the rich daisies
to the filthy beasts of sin?

Repara un poco, espíritu cansado,
que sin aliento vas, yo bien lo veo,
y está muy lejos de este mar el vado.

800 Rest a bit, tired spirit, because
breathless you go, I see it well,
and the ford of the sea is still far away.

Y tú, Mexía, que eres del Febeo
bando el príncipe, acepta nuestra ofrenda,
de ingenio pobre, rica de deseo;

Y pues eres mi Delio, ten la rienda
al curso, con que vuelas por la cumbre
de tu esfera, y mi voz y metro enmienda
para que dignos queden de tu lumbré.

And you, Mexía, who are the Prince of the
Phoebian group, accept our offering,
of poor ingenuity, rich of desire;

805 And since you are my Delio, hold the reins toward
the right course, with which you fly to the Summit
of your sphere, and amend my voice and meter
so that they are worthy of your brilliance.

Conclusion

Translating Clarinda's poem has greatly expanded my understanding of translation studies, the Spanish language, and Clarinda's poem itself. I hope to further expand on this project to hopefully publish it so that this translation can generate more attention about the significance of the *Discurso* in early colonial poetry. I believe, in fact, that Clarinda's poem is just as important as Mexía's translation. These two pieces combine in a way that is helpful for each other. As stated in the introductory paragraph to Clarinda's poem, using her poem as a part of the being of the translation is explained by the fact that the *Heroides* are mainly letters written by women to their lovers. This statement implies that Clarinda's poem would not be able to exist without the translation because there would be no reason to have it published.

For the future, I intend to expand my studies past translation and focus in on how the writers' gender, early community, and the Americas are represented in this poem and how the subjects show the writers' cultural dilemmas during the early 17th century. First, I want to start by identifying and examining the books or resources that she would have available in her library. Throughout the poem, Clarinda continuously discusses different geographical locations and people both from ancient Greek and Biblical texts, as well as from poets contemporary to her. By finding the texts she had access to, scholars will be better able to understand the references she is making and their significance to the poem because there are, of course, several different versions of the stories and people she refers to. Having a better understanding of the sources she used could help illuminate for us certain parts of her poem.

Updating this translation in the future would also be very beneficial. Clarinda's utilization of Dante's style makes both a claim about herself and her knowledge. For example, in line 467 she talks about poets in the South surpassing the "Tuscans." Because Clarinda is

following the Tuscan writer Dante's style, she seems to be stating that not only the Spaniards have surpassed writers like Dante and Homer but also the people in the South, including women like herself. Presenting a translation that does not allow this idea to be a possibility in the English version takes away from Clarinda's claim, but of course, conforming the English translation to fit the rhyme and meter will lead to other translation problems. I believe that a compilation of the poem in Spanish, a literal translation into English, and an English translation that captures the poetic style of Clarinda's poem would be more beneficial than just one of these versions.

Finally, this project would also allow me to resume my original research purpose, which intended to compare Clarinda to other Colonial poets, both male and female, and consider what these different texts can say about the poets and their concerns during their time of authorship. I specifically have in mind, for example, the cases of Sor Juana and Anne Bradstreet, who also resorted to Classical and Biblical figures and beliefs to support and push forward a controversial theory that could still be "acceptable" during their time.

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